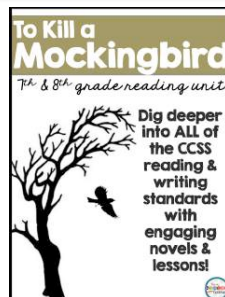
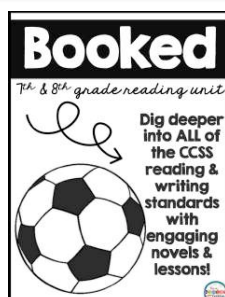
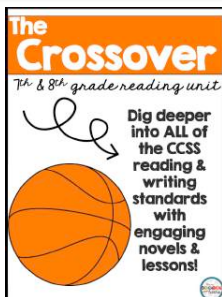


# 7<sup>TH</sup> AND 8<sup>TH</sup> GRADE reading units

**\*THE GROWING BUNDLE\***



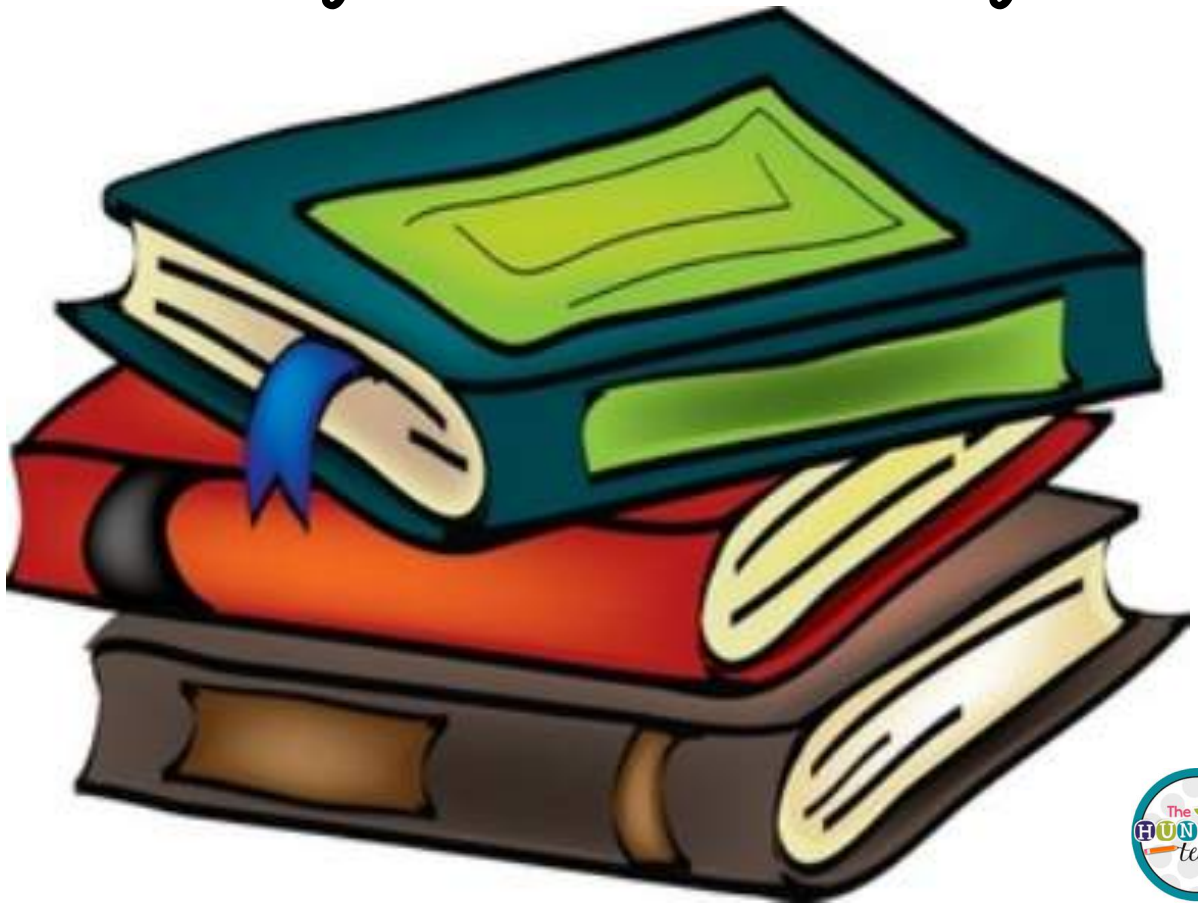
coming soon



THE SOONER YOU PURCHASE, THE MORE YOU SAVE!

# Freak the Mighty

*7<sup>th</sup> & 8<sup>th</sup> grade reading unit*



**Dig deeper into ALL of the CCSS  
reading & writing standards  
with engaging novels & lessons!**

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# The Socratic Seminar

The following information can all be found at [ReadWriteThink.org](http://ReadWriteThink.org)

## Research Basis

Socratic seminars are named for their embodiment of Socrates' belief in the power of asking questions, prize inquiry over information and discussion over debate. Socratic seminars acknowledge the highly social nature of learning and align with the work of John Dewey, Lev Vygotsky, Jean Piaget, and Paulo Friere.

Elfie Israel succinctly defines Socratic seminars and implies their rich benefits for students:

*The Socratic seminar is a formal discussion, based on a text, in which the leader asks open-ended questions. Within the context of the discussion, students listen closely to the comments of others, thinking critically for themselves, and articulate their own thoughts and their responses to the thoughts of others. They learn to work cooperatively and to question intelligently and civilly. (89)*

Israel, Elfie. "Examining Multiple Perspectives in Literature." In *Inquiry and the Literary Text: Constructing Discussions in the English Classroom*. James Holden and John S. Schmit, eds. Urbana, IL: NCTE, 2002.

# Strategy in Practice

**Choosing a text:** Socratic seminars work best with authentic texts that invite authentic inquiry.

**Preparing the students:** While students should read carefully and prepare well for every class session, it is usually best to tell students ahead of time when they will be expected to participate in a Socratic seminar. Because seminars ask students to keep focusing back on the text, you may distribute sticky notes for students to use to annotate the text as they read.

**Preparing the questions:** Though students may eventually be given responsibility for running the entire session, the teacher usually fills the role of discussion leader as students learn about seminars and questioning. Generate as many open-ended questions as possible, aiming for questions whose value lies in their exploration, not their answer. Elfie Israel recommends starting and ending with questions that relate more directly to students' lives so the entire conversation is rooted in the context of their real experiences.

**Establishing student expectations:** Because student inquiry and thinking are central to the philosophy of Socratic seminars, it is an authentic move to include students integrally in the establishment of norms for the seminar. Begin by asking students to differentiate between behaviors that characterize debate (persuasion, prepared rebuttals, clear sides) and those that characterize discussion (inquiry, responses that grow from the thoughts of others, communal spirit). Ask students to hold themselves accountable for the norms they agree upon.

**Establishing your role:** Though you may assume leadership through determining which open-ended questions students will explore (at first), the teacher should not see him or herself as a significant participant in the pursuit of those questions. You may find it useful to limit your intrusions to helpful reminders about procedures (e.g. *"Maybe this is a good time to turn our attention back the text?"* *"Do we feel ready to explore a different aspect of the text?"*). *Resist the urge to correct or redirect, relying instead on other students to respectfully challenge their peers' interpretations or offer alternative views.*

**Assessing effectiveness:** *Socratic seminars require assessment that respects the central nature of student-centered inquiry to their success. The most global measure of success is reflection, both on the part of the teacher and students, on the degree to which text-centered student talk dominated the time and work of the session. Reflective writing asking students to describe their participation and set their own goals for future seminars can be effective as well. Understand that, like the seminars themselves, the process of gaining capacity for inquiring into text is more important than "getting it right" at any particular point.*



**\*Pictures of my writing during our Socratic seminars\***

Jo Boy is kind of daring <sup>fearless daredevils</sup> #YOLO  
Vinny is more cautious.  
more scared boy

Jo Boy is more adventurous.  
↳ He went to the top and jumped off the cliff.

Turtle won't  
come out  
of his  
shell  
Doesn't want to  
get in trouble.

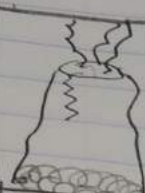

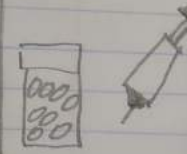
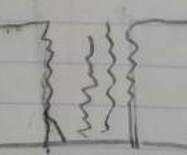

- ↳ He doesn't want to do anything
- ↳ He listens to his gut
- ↳ doesn't want to take the risk of dying
- ↳ He doesn't just do what his friends say
- ↳ Stick in the mud
- ↳ doesn't want to get hurt / smart

acts cool  
not scared / doesn't want to share  
not afraid to be 17.

September 17, 2015  
**HOMEWORK!**  
Read for 30 minutes  
Socratic Sem

\*Example One\*

"Mammoth Shakes and Monster Waves" 1/5/16

rupture: (v)	to break open or burst	rūp-chər	
gauge (tr.v)	measure or judge; to make an estimate	gāj	$\begin{array}{r} 1,467 - 1500 \\ + 1,999 + 2000 \\ \hline 3,500 \end{array}$
traumatize (tr.v)	upset or shock someone; cause mental or emotional pain	trō-mə-tīz	
antibiotic (n)	a drug used in medicine to kill bacteria & cure infections	ān-tī-bī-ōt-īk	
degradation (n)	damage done to something in nature by weather or water	dēgrə-dā-shən	
magnitude (n.)	measure of energy released by an earthquake	māg-nī-tūd	



# The Maze Runner by James Dashner

Minho's character traits are, rude, sometimes negative, kind of caring. "They don't freaking bite you. They prick you. And no, you can't see it. There could be dozens all over his body. Minho folded his arms and leaned against the wall," (116) This shows how he could be rude. He could have been more calm about telling him. "Minho abruptly jumped at Thomas and grabbed him by the shirt. You don't understand, Shuck face! You don't know anything, and you're just making it worse by trying to have hope! Were dead, you hear me? dead!" (117) This shows how he's really negative. He could be way less negative. "Have a little hope." "Don't wanna talk about it, Minho said as he checked Alby's pulse and bent over to listen to his chest. Let's just say guys could play dead really well," (114) He shows that he cares about Alby and he wants to make sure he's okay by checking his pulse. He doesn't need to care. He could have just let Alby die.

Your explanations are so amazing



<i>7<sup>th</sup> Grade Reading Literature Standard</i>	<i>Lessons</i>
<b>7.RL.1</b> Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 14
<b>7.RL.2</b> Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.	4, 6, 7, 9, 10, 12
<b>7.RL.3</b> Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).	2, 3, 4, 6, 7, 8, 9, 10
<b>7.RL.4</b> Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12
<b>7.RL.5</b> Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.	5, 10, 11
<b>7.RL.6</b> Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.	1, 6, 8, 11, 12,
<b>7.RL.7</b> Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).	13
<b>7.RL.8</b> <i>(not applicable to literature)</i>	N/A
<b>7.RL.9</b> Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.	14
<b>7.RL.10</b> By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14

<i>8<sup>th</sup> Grade Reading Literature Standard</i>	<i>Lessons</i>
<b>8.RL.1</b> Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 14
<b>8.RL.2</b> Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.	4, 6, 7, 9, 10, 12
<b>8.RL.3</b> Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.	2, 3, 4, 6, 7, 8, 9, 10
<b>8.RL.4</b> Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12
<b>8.RL.5</b> Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.	5, 10, 11
<b>8.RL.6</b> Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.	1, 6, 8, 11, 12,
<b>8.RL.7</b> Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.	13
<b>8.RL.8</b> <i>(not applicable to literature)</i>	N/A
<b>8.RL.9</b> Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.	14
<b>8.RL.10</b> By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6-8 text complexity band independently and proficiently.	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14

# 7<sup>th</sup> Grade

<i>Writing Standard</i>	<i>Lessons</i>
<b>7.W.1</b> Write arguments to support claims with clear reasons and relevant evidence.	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14
<b>7.W.2</b> Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.	1, 2, 3, 4, 5, 6, 7, 9, 10, 11
<b>7.W.3</b> Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.	8,12

# 8<sup>th</sup> Grade

<i>Writing Standard</i>	<i>Lessons</i>
<b>8.W.1</b> Write arguments to support claims with clear reasons and relevant evidence	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14
<b>8.W.2</b> Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.	1, 2, 3, 4, 5, 6, 7, 9, 10, 11
<b>8.W.3</b> Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.	8,12



Common Core Standards	7 <sup>th</sup> Grade	8 <sup>th</sup> Grade
	Literature: 1, 4, 6, 10 Writing: 1, 2	Literature: 1, 4, 6, 10 Writing: 1, 2
<b>Learning Target</b>	<ul style="list-style-type: none"> <li>I can cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</li> <li>I can analyze how an author develops and contrasts the points of view of different characters or narrators in a text.</li> <li>I can write to support claims with clear reasons and relevant evidence.</li> <li>I can write to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</li> </ul>	
<b>Guiding Question</b>	1. What point of view is the book told from and how do you know?	
<b>Interpretive Question</b>	1. How does the author develop the point of view of the narrator starting with the first sentence? How does the point of view influence how the story is told?	
<b>Hook Question</b>	1. Have you ever met someone, think you'll never be friends, and then later you become friends?	
<b>Vocabulary RL.4 &amp; RI.4</b>	unvanquished (1) lashing (2) persuaded (2) prehistoric (5) mastodons (5) vacant (5) fiend (6) strutting (7) consequences (8) ornithopter (12) periodic (13) propulsion (13)	
<b>Comprehension Questions</b>	<p>Chapter 1</p> <ol style="list-style-type: none"> <li>What can we infer about the narrator based on the first few paragraphs?</li> <li>"Except later it was Freak himself who taught me that remembering is a great invention of the mind, and if you try hard enough you can remember anything, whether it really happened or not." What does this mean?</li> <li>What can we infer about the character, Freak, as the narrator talks about him as a kid?</li> </ol>	

**Compre-  
hension  
Questions**

4. Based on the conversation between Grim and Gram, what can we infer about Max's father?

Chapter 2

1. How does the author describe the setting of where Max lives? Why do you think he takes the time to do this?
2. How do Freak and Max know each other?
3. What is Freak like?
4. What is Max like?

Chapter 3

1. What is unique about Freak's appearance based on Max's descriptions of him.
2. How does Max's perception of Freak contribute to our perception of Freak in these chapters?

**Learning  
Period**

1. Present the guiding question.
2. Read chapters 1-3 together as a class or assign as homework.
3. Cover important vocabulary while reading (or have students come prepared for class with the assigned vocabulary).
4. Have students do a 5 minute quick write to the interpretive question.
5. Students present their ideas in a Socratic Seminar.
6. Students return to their reading response notebooks and write their response adding more reasons to their paragraph expressing themselves clearly.

**Closing**

1. Ask students to share their thinking aloud.

Common Core Standards	7 <sup>th</sup> Grade	8 <sup>th</sup> Grade
	Literature: 1, 3, 4, 5, 10 Writing: 1, 2	Literature: 1, 2, 3, 4, 5, 10 Writing: 1, 2
<b>Learning Target</b>	<ul style="list-style-type: none"> <li>I can cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</li> <li>I can analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.</li> <li>I can analyze the structures of texts and analyze how the structure of each text contributes to its meaning and style.</li> <li>I can write to support claims with clear reasons and relevant evidence.</li> <li>I can write to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</li> </ul>	
<b>Guiding Question</b>	1. Why does the author title the chapters the way he does? How does it contribute to the meaning of each chapter? How does he create irony and humor with the chapters.	
<b>Interpretive Question</b>	1. How does the author use the last sentence of chapter 10 to foreshadow? At this point, what do you think happens or what do you think would happen?	
<b>Hook Question</b>	1. What is foreshadowing?	
<b>Vocabulary RL.4 &amp; RI.4</b>	decibel (55) savage (55) teleportation (55) optimum (55) soot (55) clever (57) camouflage (58) fealty (58) conceal (59) devised (59) tenements (63) oaths (63) urgency (67) defect (71)	
<b>Comprehension Questions</b>	<p>Chapter 10</p> <ol style="list-style-type: none"> <li>Why does Max always defend Freak?</li> <li>Why do you think Max always goes along with Freak's plan?</li> <li>How does the author foreshadow in the last sentences?</li> <li>How do you think Loretta Lee will cause them distress?</li> </ol>	



**Compre-  
hension  
Questions**

Chapter 11

1. What can we infer about the "Testaments?" Evidence?
2. Why does Max like having Freak ride on his shoulders?
3. Why has Max learned not to ask too many questions?
4. How does the author foreshadow again when he write, "But we're already outside the apartment door, and I go, "Maybe she really needs that ID card," so it's my fault what happens next."
5. Who is Iggy Lee? How does Max know him?
6. What kind of person is Iggy? How do you know?
7. How do Iggy and Loretta know him?
8. What information do we learn when they talk to Loretta and Iggy?
9. What is a birth defect?

**Learning  
Period**

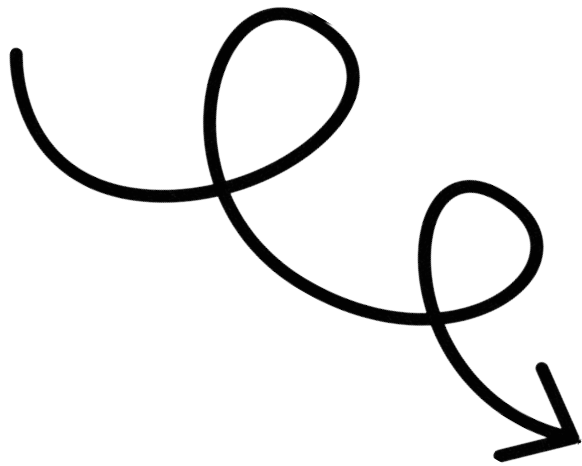
1. Present the guiding question.
2. Read chapters 10-11 together as a class or assign as homework.
3. Cover important vocabulary while reading (or have students come prepared for class with the assigned vocabulary).
4. Have students do a 5 minute quick write to the interpretive question.
5. Students present their ideas in a Socratic Seminar.
6. Students return to their reading response notebooks and write their response adding more reasons to their paragraph expressing themselves clearly.

**Closing**

1. Ask students to share their thinking aloud.

# Animal Farm

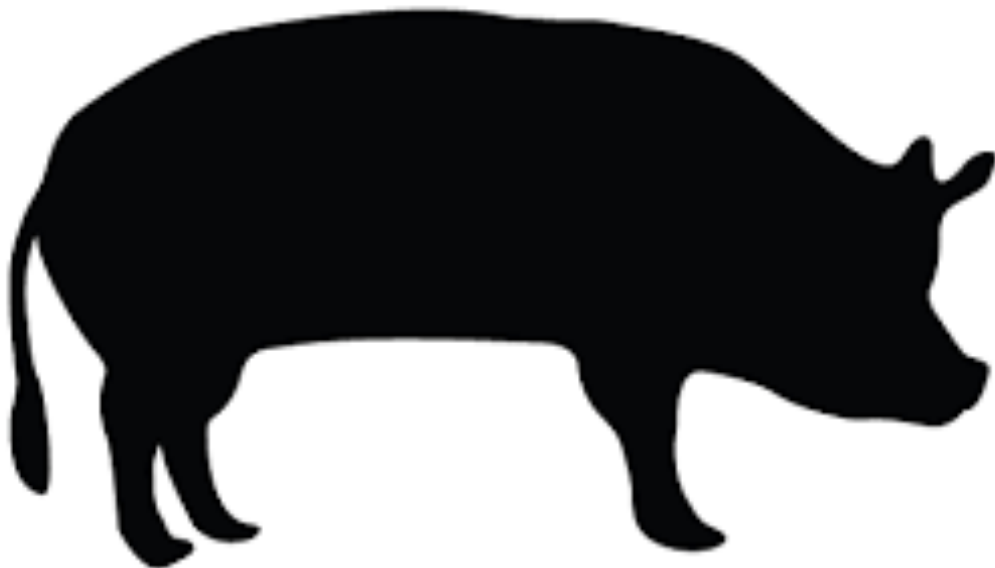
7<sup>th</sup> & 8<sup>th</sup> grade reading unit



**Dig deeper  
into ALL of  
the CCSS  
reading &  
writing  
standards  
with  
engaging  
novels &  
lessons!**

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<b>7.RL.2</b> Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.	1, 4, 5, 7, 10
<b>7.RL.3</b> Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).	1, 2, 3, 6, 7, 9
<b>7.RL.4</b> Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11
<b>7.RL.5</b> Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.	3, 8
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<b>7.RL.7</b> Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).	11
<b>7.RL.8</b> <i>(not applicable to literature)</i>	N/A
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<b>7.RL.10</b> By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11

<i>8<sup>th</sup> Grade Reading Literature Standard</i>	<i>Lessons</i>
<b>8.RL.1</b> Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11
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<b>8.RL.4</b> Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11
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<b>8.RL.10</b> By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6-8 text complexity band independently and proficiently.	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11

# 7<sup>th</sup> Grade

<i>Writing Standard</i>	<i>Lessons</i>
<b>7.W.1</b> Write arguments to support claims with clear reasons and relevant evidence.	1, 2, 3, 5, 6, 7, 9, 10, 11
<b>7.W.2</b> Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11
<b>7.W.3</b> Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.	4, 8

# 8<sup>th</sup> Grade

<i>Writing Standard</i>	<i>Lessons</i>
<b>8.W.1</b> Write arguments to support claims with clear reasons and relevant evidence	1, 2, 3, 5, 6, 7, 9, 10, 11
<b>8.W.2</b> Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11
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|

<b>Common Core Standards</b>	<b>7<sup>th</sup> Grade</b>	<b>8<sup>th</sup> Grade</b>
	Literature: 1, 2, 3, 4, 10 Writing: 1, 2	Literature: 1, 2, 3, 4, 10 Writing: 1, 2

<b>Learning Target</b>	<ul style="list-style-type: none"> <li>I can cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</li> <li>I can determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot;</li> <li>I can analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.</li> <li>I can write to support claims with clear reasons and relevant evidence.</li> <li>I can write to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</li> </ul>
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<b>Guiding Question</b>	1. How do these animals feel about humans? Use evidence from the text to explain your thinking.
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<b>Interpretive Question</b>	1. Major says, "Man is the only creature that consumes without producing." Do you think this is true? Do we not produce anything? Do we only consume?
------------------------------	---

<b>Hook Question</b>	1. Do you think animals have thoughts and feelings like humans?
----------------------	---

<b>Vocabulary RL.4 &amp; RI.4</b>	<p>lurched (1) boar (1) exhibited (1) regarded (2) ensconced (2) stout (2) benevolent (2) vast (2) concealed (2) mare (2) foal (3) cynical (3) brood (3) feebly (4) trodden (4) promptly (4) mincing (4) daintily (4) contentedly (4) Comrades (4) laborious (5) fertile (6) abundance (6) confinements (6) rations (6) tyranny (6) Rebellion (6) falter (7) astray (7) prosperity (7) dissentients (8) enmity (8) vices (8) infancy (8) succession (10)</p>
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**Compre-  
hension  
Questions**

1. How do you think this book's time frame, in which it was written (1945), will affect how it's written?
2. What point of view is the book told from? How do you know? How does it affect how the story is told?
3. Right from the start, what is different about this book and its characters? How can you tell?
4. What is the donkey's (Benjamin) character traits?
5. Major says that the animals in England live miserable and slave like lives after the age of one. Based on this descriptions of their lives, do you think this is true? Why or why not?
6. Major then goes on to say that they live miserable lives because of "Man." Is this true?
7. Major says, "Man serves the interest of no creature except himself." Is this true?
8. What is the purpose of the song that Major sings? What does it reveal about his visions for man and animal?
9. What is ironic about the fact that all the animals were singing in unison about taking over the humans, but they all run away when they hear the farmer's gun?

**Learning  
Period**

1. Present the guiding question.
2. Read chapter 1 together as a class or assign as homework.
3. Cover important vocabulary while reading (or have students come prepared for class with the assigned vocabulary).
4. Have students do a 5 minute quick write to the interpretive question.
5. Students present their ideas in a Socratic Seminar.
6. Students return to their reading response notebooks and write their response adding more reasons to their paragraph expressing themselves clearly.

**Closing**

1. Ask students to share their thinking aloud.



Common Core Standards	7 <sup>th</sup> Grade	8 <sup>th</sup> Grade
	Literature: 1, 4, 5, 6, 10 Writing: 2, 3	Literature: 1, 4, 5, 6, 10 Writing: 2, 3
<b>Learning Target</b>	<ul style="list-style-type: none"> <li>I can cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</li> <li>I can analyze how the structure of a text contributes to its meaning and style.</li> <li>I can analyze how an author develops and contrasts the points of view of different characters or narrators in a text.</li> <li>I can write to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</li> <li>I can write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.</li> </ul>	
<b>Guiding Question</b>	1. What is the author's purpose in showing how the animals have changed, how their commandments have changed, and how the farm has changed at this point?	
<b>Interpretive Question</b>	1. Pick an animal (either a pig in a leadership position or one of the other animals who is being lead by the pig) and write from their point of view and what they are REALLY thinking at this point in the plot of the book.	
<b>Hook Question</b>	1. Can you remember the original commandments?	
<b>Vocabulary RL.4 &amp; RI.4</b>	retinue (81) impending (84) magistrates (85) dignity (85) scoundrels (85) machinations (85) dynamos (86) forsook (86) gambolled (86) conciliatory (88) murmur (89) dismay (89) intently (89) vile (90) contemptible (90) heed (90) unscathed (90) gored (90) solemn (91) smarted (92) slain (92) solemn ((92) hearse (92) bestowed (92) dejectedly (94) impart (94) lamentation (94) contrived (94)	

## Comprehension Questions

1. Are the animals worse or better off now that the pigs are in charge, or were they better off when Mr. Jones was in charge? Why?
2. Are the animals still following their commandments that they had come up with in the beginning?
3. Why was all credit, for accomplishments by any animals, now being given to Napoleon's leadership?
4. Why was Napoleon being guarded so heavily? Do you know of other leaders from history who need heavy protection? Why did they need such heavy protection?
5. When the animals remember something, contrary to present day beliefs, how do the pigs convince them that their memories are incorrect? Have other leaders or people tried to convince people that important historical events did not happen? (I was thinking of the Holocaust at this point).
6. Why does Napoleon end up selling the timber to Frederick, despite the stories of the things he had done to his animals? How are the other animals convinced that he isn't a bad man?
7. What happened with the money that Frederick gave them for the timber? What does this reveal?
8. What happens when they try to get help from Pilkington? How are Napoleon's leadership style and practices hurting the farm?
9. Why did the men attack the farm and destroy the windmill?
10. Squealer seems completely unscathed by the battle. Why do you think this is? Why doesn't he seem to care that the windmill is destroyed? Why does he say, "We will build another windmill. We will build six windmills if we feel like it."?
11. Do you think Napoleon was really dying?
12. What was actually wrong? What came to be as a result of his drinking?
13. What became Napoleon's new plan for farming after his drinking his incident? Why does he want to grow barley?
14. Why do some of the commandments appear to have "extra words" added to them? Who is adding these extra words and why?

# The Call of the Wild

*7th & 8th grade reading unit*



**Dig deeper  
into ALL of  
the CCSS  
reading &  
writing  
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<i>7<sup>th</sup> Grade Reading Literature Standard</i>	<i>Lessons</i>
<b>7.RL.1</b> Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11
<b>7.RL.2</b> Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.	3, 4, 7, 8
<b>7.RL.3</b> Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).	3, 4, 5, 6
<b>7.RL.4</b> Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11
<b>7.RL.5</b> Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.	8, 10
<b>7.RL.6</b> Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.	2, 5
<b>7.RL.7</b> Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).	11
<b>7.RL.8</b> <i>(not applicable to literature)</i>	N/A
<b>7.RL.9</b> Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.	1, 9
<b>7.RL.10</b> By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11



<i>8<sup>th</sup> Grade Reading Literature Standard</i>	<i>Lessons</i>
<b>8.RL.1</b> Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11
<b>8.RL.2</b> Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.	3, 4, 7, 8
<b>8.RL.3</b> Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.	3, 4, 5, 6
<b>8.RL.4</b> Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11
<b>8.RL.5</b> Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.	8, 10
<b>8.RL.6</b> Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.	2, 5
<b>8.RL.7</b> Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.	11
<b>8.RL.8</b> <i>(not applicable to literature)</i>	N/A
<b>8.RL.9</b> Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.	1, 9
<b>8.RL.10</b> By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6-8 text complexity band independently and proficiently.	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11

# 7<sup>th</sup> Grade

<i>Writing Standard</i>	<i>Lessons</i>
<b>7.W.1</b> Write arguments to support claims with clear reasons and relevant evidence.	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11
<b>7.W.2</b> Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.	1, 2, 3, 4, 6, 7, 8, 9, 10, 11
<b>7.W.3</b> Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.	5

# 8<sup>th</sup> Grade

<i>Writing Standard</i>	<i>Lessons</i>
<b>8.W.1</b> Write arguments to support claims with clear reasons and relevant evidence	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11
<b>8.W.2</b> Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.	1, 2, 3, 4, 6, 7, 8, 9, 10, 11
<b>8.W.3</b> Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.	5

Common Core Standards	7 <sup>th</sup> Grade	8 <sup>th</sup> Grade
	Literature: 1, 4, 6, 10 Writing: 1, 2	Literature: 1, 4, 6, 10 Writing: 1, 2
<b>Learning Target</b>	<ul style="list-style-type: none"> <li>I can cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</li> <li>I can analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.</li> <li>I can write to support claims with clear reasons and relevant evidence.</li> <li>I can write to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</li> </ul>	
<b>Guiding Question</b>	1. What point of view is the book told from? How can you tell? Who is the narrator of this novel? Whose story does the narrator focus on?	
<b>Interpretive Question</b>	1. How does the point of view influence how the story is told?	
<b>Hook Question</b>	1. How do you think do's view the world, compared to humans?	
<b>Vocabulary RL.4 &amp; RI.4</b>	interlacing ( 2) boughs (2) poplars (2) demesne (2) vast (2) obscurely (2) imperiously (3) dignity (3) sated aristocrat (3) trifle egotistical (3) insular (3) besetting (3) progeny (3) treachery (4) solitary (4) affirmative (4) intimated (4) futilely (4) vilely (4) ebbed (4) conveyance (5) eloquently (5) lacerated (5) intolerable (5) wrath (6) oppressed (6) calamity (6) unkempt (6) assailed (6) sullenly (6) retaliated (7) detestable (7) inflammation (7) metamorphosed (7) gingerly (7) divined (7) soliloquized (9) genial (9) ruction (9) docilely (10) conciliated (10) uncouth (11) swarthy (11) meditated (12) morose (12) pervaded (12)	
<b>Comprehension Questions</b>	1. Analyze the poem that introduces chapter one. What do you think it means? 2. How does the author foreshadow with the first few sentences, about	

**Compre-  
hension  
Questions**

3. How is Buck different from the other dogs?
4. What does the author foreshadow about the character, Manuel (one of the gardener's helpers)?
5. How does Buck's trust in humans, hurt him in this instance? How does the strange man treat him (compared to the other humans he was usually around)?
6. What do the men do each time Buck tries to attack them?
7. Why do you think Manuel was willing to go through all the trouble he went through to steal and sell Buck? (He had a gambling problem).
8. Buck is moved from place to place. He finally ends up with a man, who lets him out of the crate. What is the result of their interactions?
9. Do you think this man is trying to "break him," or is he just an all around bad human?
10. What had buck learned from his interactions with this man?
11. "That club was a revelation. It was his introduction to the reign of primitive law, and he met the introduction halfway. The facts of life took on a fierce aspect; and while he faces that aspect uncowed, he faced it with all the latent cunning of his nature aroused." What does this mean?
12. What is the man doing with all the dogs?
13. Despite how the man treats and trains the dog, Buck is glad each time he isn't taken away by another human. Why do you think this is? (The unknown maybe?)
14. Where did the men take the dogs?

**Learning  
Period**

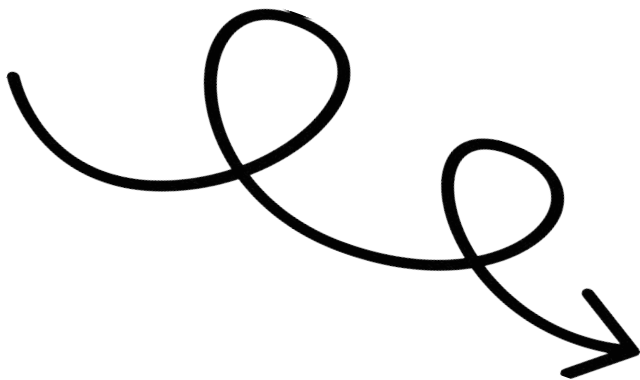
1. Present the guiding question.
2. Read chapter 1 together as a class or assign as homework.
3. Cover important vocabulary while reading (or have students come prepared for class with the assigned vocabulary).
4. Have students do a 5 minute quick write to the interpretive question.
5. Students present their ideas in a Socratic Seminar.
6. Students return to their reading response notebooks and write their response adding more reasons to their paragraph expressing themselves clearly.

**Closing**

1. Ask students to share their thinking aloud.

# A Long Walk To Water

7<sup>th</sup> & 8<sup>th</sup> grade reading unit



**Dig deeper  
into ALL of  
the CCSS  
reading &  
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standards  
with  
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<i>7<sup>th</sup> Grade Reading Informational Standard</i>	<i>Lessons</i>
<p><b>7.RI.1</b> Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</p>	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11
<p><b>7.RI.2</b> Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.</p>	3
<p><b>7.RI.3</b> Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).</p>	7
<p><b>7.RI.4</b> Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.</p>	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11
<p><b>7.RI.5</b> Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.</p>	2, 5, 9
<p><b>7.RI.6</b> Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.</p>	1, 5, 9, 10
<p><b>7.RI.7</b> Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium's portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words).</p>	11, 12
<p><b>7.RI.8</b> Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.</p>	4
<p><b>7.RI.9</b> Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.</p>	11, 12
<p><b>7.RI.10</b> By the end of the year, read and comprehend literary nonfiction in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.</p>	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11



<i>8<sup>th</sup> Grade Reading Informational Standard</i>	<i>Lessons</i>
<p><b>8.RI.1</b> Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.</p>	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11
<p><b>8.RI.2</b> Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.</p>	3
<p><b>8.RI.3</b> Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).</p>	7
<p><b>8.RI.4</b> Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts..</p>	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11
<p><b>8.RI.5</b> Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.</p>	2, 5, 9
<p><b>8.RI.6</b> Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.</p>	1, 5, 9, 10
<p><b>8.RI.7</b> Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.</p>	11, 12
<p><b>8.RI.8</b> Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.</p>	4
<p><b>8.RI.9</b> Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation</p>	11, 12
<p><b>8.RI.10</b> By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6-8 text complexity band independently and proficiently</p>	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11

# 7<sup>th</sup> Grade

<i>Writing Standard</i>	<i>Lessons</i>
<b>7.W.1</b> Write arguments to support claims with clear reasons and relevant evidence.	1, 2, 3, 4, 5, 6, 7, 8, 9, 10
<b>7.W.2</b> Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11
<b>7.W.3</b> Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.	11

# 8<sup>th</sup> Grade

<i>Writing Standard</i>	<i>Lessons</i>
<b>8.W.1</b> Write arguments to support claims with clear reasons and relevant evidence	1, 2, 3, 4, 5, 6, 7, 8, 9, 10
<b>8.W.2</b> Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.	1, 2, 3, 4, 6, 7, 8, 9, 10, 11
<b>8.W.3</b> Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.	11

Common Core Standards	7 <sup>th</sup> Grade	8 <sup>th</sup> Grade
	Literature: 1, 4, 5, 6, 10 Writing: 1, 2	Literature: 1, 4, 5, 6, 10 Writing: 1, 2
<b>Learning Target</b>	<ul style="list-style-type: none"> <li>I can cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.</li> <li>I can analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.</li> <li>I can determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.</li> <li>to support claims with clear reasons and relevant evidence.</li> <li>I can write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</li> </ul>	
<b>Guiding Question</b>	1. Why does the author keep Nya's story short each chapter, while Salva's sections are much longer? How does this contribute to the development of her ideas for the text?	
<b>Interpretive Question</b>	1. How can we use Salva's uncle's strategy of setting small goals, and then setting a new one, in our lives?	
<b>Hook Question</b>	1. Can you imagine not having clean water to drink?	
<b>Comprehension Questions</b>	<p>Chapter 8</p> <ol style="list-style-type: none"> <li>What made Nya's sister sick? Why does the dirty water make people sick? Why is her mother so worried about this? How is this scenario different than our world in America?</li> <li>Why is getting and drinking clean water not so simple for the people in Nya's village? How is this really a long-term problem, and not a short term fix, as the nurse from the hospital suggested?</li> <li>Why don't the people of Salva's village move closer to water, if it would help them be able to grow crops? Why do they stay in their village location when there is no water?</li> </ol>	

**Compre-  
hension  
Questions**

Chapter 8

4. Why did the fishermen go into their tents at night?

Chapter 9

1. Who do you think the men are that came to talk to Nya's village about water? Why would people come talk to her village about water?
2. How does Salva's uncle help him to continue walking?
3. How can we use Salva's uncle's strategy of setting small goals, and then setting a new one, in our lives?
4. Would you be able to walk past people who are dying, as their group was told to do, when they saw the other group in the desert?

**Learning  
Period**

1. Present the guiding question.
2. Read chapters 8-9 together as a class.
3. Cover important vocabulary while reading.
4. Have students do a 5 minute quick write to the interpretive question.
5. Students present their ideas in a Socratic Seminar.
6. Students return to their reading response notebooks and write their response adding more reasons to their paragraph expressing themselves clearly.

**Closing**

1. Ask students to share their thinking aloud.

# Dr. Jekyll and Mr. Hyde

*7th & 8th grade reading unit*

**Dig deeper  
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reading &  
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# Dr. Jekyll and Mr. Hyde

7<sup>th</sup> & 8<sup>th</sup> grade reading unit

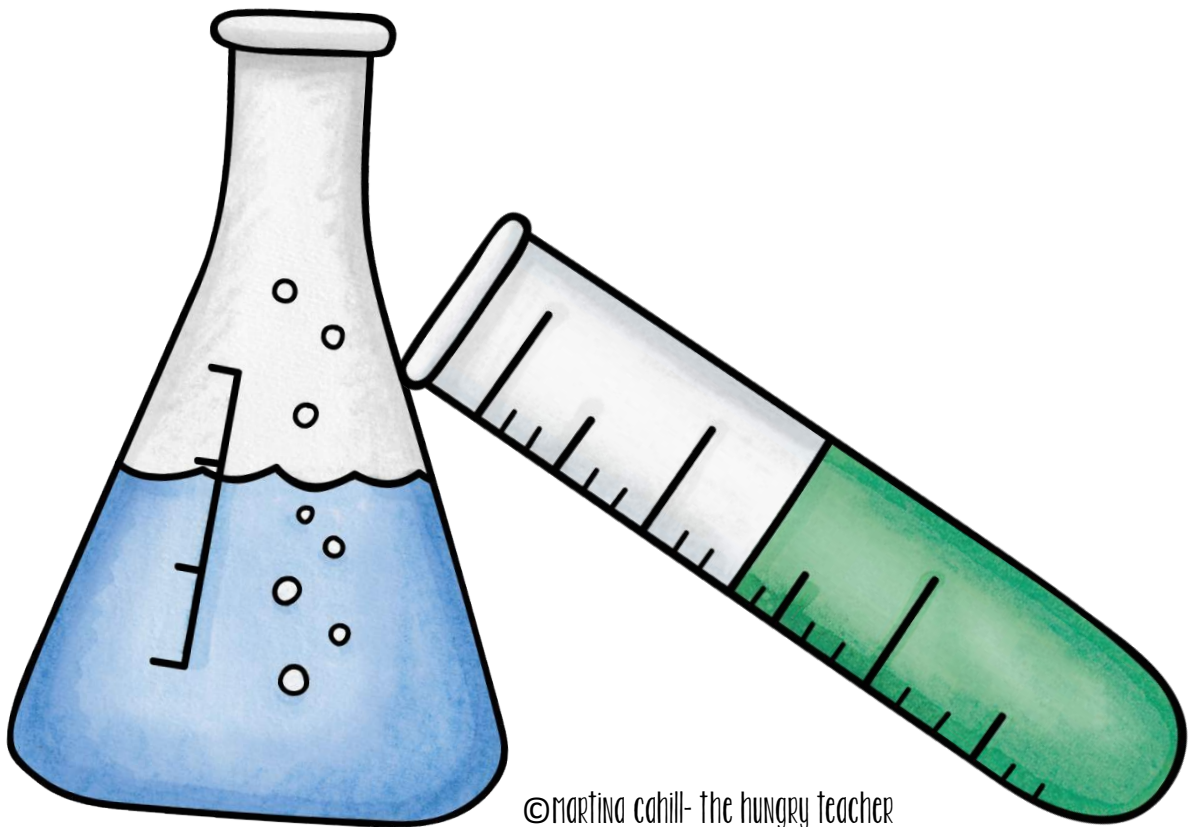
An illustration of a chemistry flask and a test tube. The flask on the left is filled with blue liquid, and the test tube on the right is filled with green liquid. Both are set against a background of faint, light-colored laboratory glassware.

**“STEPPING STONES”  
VERSION  
INCLUDED, AS WELL,  
FOR DIFFERENTIATION**

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24-27	<ul style="list-style-type: none"><li>Common Core Standard alignment.</li></ul>
28-48	<ul style="list-style-type: none"><li>Unit lesson plans.</li></ul>
49-60	<ul style="list-style-type: none"><li>Reading response rubrics.</li></ul>





<i>7<sup>th</sup> Grade Reading Literature Standard</i>	<i>Lessons</i>
<b>7.RL.1</b> Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.	1, 2, 3, 4, 5, 6, 7, 8, 9
<b>7.RL.2</b> Determine a theme or central idea of a text and analyze its development over the course of the text; provide an objective summary of the text.	6, 7
<b>7.RL.3</b> Analyze how particular elements of a story or drama interact (e.g., how setting shapes the characters or plot).	1, 2, 3
<b>7.RL.4</b> Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.	1, 2, 3, 4, 5, 6, 7, 8
<b>7.RL.5</b> Analyze how a drama's or poem's form or structure (e.g., soliloquy, sonnet) contributes to its meaning.	4
<b>7.RL.6</b> Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.	2, 4, 5
<b>7.RL.7</b> Compare and contrast a written story, drama, or poem to its audio, filmed, staged, or multimedia version, analyzing the effects of techniques unique to each medium (e.g., lighting, sound, color, or camera focus and angles in a film).	9
<b>7.RL.8</b> <i>(not applicable to literature)</i>	N/A
<b>7.RL.9</b> Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.	8
<b>7.RL.10</b> By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	1, 2, 3, 4, 5, 6, 7, 8, 9

<i>8<sup>th</sup> Grade Reading Literature Standard</i>	<i>Lessons</i>
<b>8.RL.1</b> Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text	1, 2, 3, 4, 5, 6, 7, 8, 9
<b>8.RL.2</b> Determine a theme or central idea of a text and analyze its development over the course of the text, including its relationship to the characters, setting, and plot; provide an objective summary of the text.	6, 7
<b>8.RL.3</b> Analyze how particular lines of dialogue or incidents in a story or drama propel the action, reveal aspects of a character, or provoke a decision.	1, 2, 3
<b>8.RL.4</b> Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.	1, 2, 3, 4, 5, 6, 7, 8
<b>8.RL.5</b> Compare and contrast the structure of two or more texts and analyze how the differing structure of each text contributes to its meaning and style.	4
<b>8.RL.6</b> Analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.	2, 4, 5
<b>8.RL.7</b> Analyze the extent to which a filmed or live production of a story or drama stays faithful to or departs from the text or script, evaluating the choices made by the director or actors.	9
<b>8.RL.8</b> <i>(not applicable to literature)</i>	N/A
<b>8.RL.9</b> Analyze how a modern work of fiction draws on themes, patterns of events, or character types from myths, traditional stories, or religious works such as the Bible, including describing how the material is rendered new.	8
<b>8.RL.10</b> By the end of the year, read and comprehend literature, including stories, dramas, and poems, at the high end of grades 6-8 text complexity band independently and proficiently.	1, 2, 3, 4, 5, 6, 7, 8, 9

# 7<sup>th</sup> Grade

<i>Writing Standard</i>	<i>Lessons</i>
<b>7.W.1</b> Write arguments to support claims with clear reasons and relevant evidence.	1, 2, 3, 4, 6, 7, 8, 9
<b>7.W.2</b> Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.	1, 2, 3, 4, 5, 6, 7, 8, 9
<b>7.W.3</b> Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.	5

# 8<sup>th</sup> Grade

<i>Writing Standard</i>	<i>Lessons</i>
<b>8.W.1</b> Write arguments to support claims with clear reasons and relevant evidence	1, 2, 3, 4, 6, 7, 8, 9
<b>8.W.2</b> Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.	1, 2, 3, 4, 5, 6, 7, 8, 9
<b>8.W.3</b> Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.	5

Day 2 of 9  
Hyde

DR. JEKYLL AND MR. HYDE

Search for Mr.

Common Core Standards	7 <sup>th</sup> Grade	8 <sup>th</sup> Grade
	Literature: 1, 4, 6, 10 Writing: 1, 2	Literature: 1, 4, 6, 10 Writing: 1, 2
<b>Learning Target</b>	<ul style="list-style-type: none"> <li>I can cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</li> <li>I can analyze how differences in the points of view of the characters and the audience or reader (e.g., created through the use of dramatic irony) create such effects as suspense or humor.</li> <li>I can write to support claims with clear reasons and relevant evidence.</li> <li>I can write to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.</li> </ul>	
<b>Guiding Question</b>	1. How do we learn about the characters of Dr. Jekyll and Mr. Hyde, despite their limited interactions with the other characters?	
<b>Interpretive Question</b>	1. How does the author use the point of view of Utterson, to build up the suspense of who Jekyll and Hyde are?	
<b>Hook Question</b>	1. What would motivate someone to kill another person, based on their will?	
<b>Vocabulary RL.4 &amp; RI.4</b>	sombre (8) relish (8) divinity (8) burthen (8) fanciful (8) immodest (8) indignation (8) detestable (8) attributes (8) insubstantial (8) presentment (8) fiend (8) dapper (9) boisterous (9) geniality (9) theatrical (9) balderdash (9) conveyancing (9) protégé (9) toiling (10) besieged (10) stealthily (10) labyrinths (10) inordinate (10) solitude (10) audible (10) inclination (10) defiance (11) apropos (11) disquietude (11) troglodytic (11) pleasantest (12) condones (12) iniquity (12)	
<b>Compre- hension Questions</b>	1. What is the significance of Dr. Jekyll's will and how his belongings should be given to Mr. Hyde? Why is this so bothersome to the lawyer, Utterson? 2. What does Utterson decide to do and who does he go see?	

**Compre-  
hension  
Questions**

3. What does Lanyon reveal about their old friend, Dr. Jekyll, and why he doesn't talk to him so much anymore?
4. Why does Utterson ask Lanyon about Hyde? What is Lanyon's response? How does this response affect Utterson that night? Why?
5. Why is Utterson so set on seeing Mr. Hyde's face? (He is trying to make sense of why Dr. Jekyll calls him a friend, and why he would change his will to give his money to Hyde).
6. What happens when Utterson asks Hyde to see his face?
7. How does Utterson feel after meeting and talking to Hyde? Does it answer his questions or does it create more questions for him?
8. Why is Utterson relieved that Dr. Jekyll isn't home? What was he worried about after his meeting with Hyde? (He is worried that Hyde was going to kill Jekyll to get him money- based on the will).
9. What does Jekyll's butler, Poole, reveal to Utterson about Hyde?
10. What does the final line, "For once more he saw before his mind's eye, as clear as transparency, the strange clauses of the will," mean and/or foreshadow for the reader?

**Learning  
Period**

1. Present the guiding question.
2. Read chapter 2 together as a class or assign as homework.
3. Cover important vocabulary while reading (or have students come prepared for class with the assigned vocabulary).
4. Have students do a 5 minute quick write to the interpretive question.
5. Students present their ideas in a Socratic Seminar.
6. Students return to their reading response notebooks and write their response adding more reasons to their paragraph expressing themselves clearly.

**Closing**

1. Ask students to share their thinking aloud.

# Anne Frank

## *Diary of a Young Girl*

**7<sup>th</sup> & 8<sup>th</sup> grade reading unit**



**Dig deeper  
into ALL of  
the CCSS  
reading &  
writing  
standards  
with  
engaging  
novels &  
lessons!**

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# 7<sup>th</sup> Grade Reading Informational Standard

# Lessons

## 7.RI.1

Cite several pieces of textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21-24

## 7.RI.2

Determine two or more central ideas in a text and analyze their development over the course of the text; provide an objective summary of the text.

1, 4, 8, 11, 13, 16

## 7.RI.3

Analyze the interactions between individuals, events, and ideas in a text (e.g., how ideas influence individuals or events, or how individuals influence ideas or events).

2, 6, 7, 8, 11, 13, 15, 16

## 7.RI.4

Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of a specific word choice on meaning and tone.

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21-24

## 7.RI.5

Analyze the structure an author uses to organize a text, including how the major sections contribute to the whole and to the development of the ideas.

10, 12, 14

## 7.RI.6

Determine an author's point of view or purpose in a text and analyze how the author distinguishes his or her position from that of others.

1, 7, 9, 15, 18

## 7.RI.7

Compare and contrast a text to an audio, video, or multimedia version of the text, analyzing each medium's portrayal of the subject (e.g., how the delivery of a speech affects the impact of the words).

3, 20-24

## 7.RI.8

Trace and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient to support the claims.

5, 6, 14, 17, 18

## 7.RI.9

Analyze how two or more authors writing about the same topic shape their presentations of key information by emphasizing different evidence or advancing different interpretations of facts.

19

## 7.RI.10

By the end of the year, read and comprehend literary nonfiction in the grades 6-8 text complexity band proficiently, with scaffolding as needed at the high end of the range..

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21-24

# 8<sup>th</sup> Grade Reading Informational Standard

# Lessons

**8.RI.1**  
Cite the textual evidence that most strongly supports an analysis of what the text says explicitly as well as inferences drawn from the text.

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21-24

**8.RI.2**  
Determine a central idea of a text and analyze its development over the course of the text, including its relationship to supporting ideas; provide an objective summary of the text.

1, 4, 8, 11, 13, 16

**8.RI.3**  
Analyze how a text makes connections among and distinctions between individuals, ideas, or events (e.g., through comparisons, analogies, or categories).

2, 6, 7, 8, 11, 13, 15, 16

**8.RI.4**  
Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the impact of specific word choices on meaning and tone, including analogies or allusions to other texts.

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21-24

**8.RI.5**  
Analyze in detail the structure of a specific paragraph in a text, including the role of particular sentences in developing and refining a key concept.

10, 12, 14

**8.RI.6**  
Determine an author's point of view or purpose in a text and analyze how the author acknowledges and responds to conflicting evidence or viewpoints.

1, 7, 9, 15, 18

**8.RI.7**  
Evaluate the advantages and disadvantages of using different mediums (e.g., print or digital text, video, multimedia) to present a particular topic or idea.

3, 20-24

**8.RI.8**  
Delineate and evaluate the argument and specific claims in a text, assessing whether the reasoning is sound and the evidence is relevant and sufficient; recognize when irrelevant evidence is introduced.

5, 6, 14, 17, 18

**8.RI.9**  
Analyze a case in which two or more texts provide conflicting information on the same topic and identify where the texts disagree on matters of fact or interpretation.

19

**8.RI.10**  
By the end of the year, read and comprehend literary nonfiction at the high end of the grades 6-8 text complexity band independently and proficiently.

1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21-24

# 7<sup>th</sup> Grade

<i>Writing Standard</i>	<i>Lessons</i>
<b>7.W.1</b> Write arguments to support claims with clear reasons and relevant evidence.	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21-24
<b>7.W.2</b> Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 16, 17, 18, 19, 20, 21-24
<b>7.W.3</b> Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.	15

# 8<sup>th</sup> Grade

<i>Writing Standard</i>	<i>Lessons</i>
<b>8.W.1</b> Write arguments to support claims with clear reasons and relevant evidence	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21-24
<b>8.W.2</b> Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.	1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 16, 17, 18, 19, 20, 21-24
<b>8.W.3</b> Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.	15

Common Core Standards	7 <sup>th</sup> Grade	8 <sup>th</sup> Grade
	Informational: 1, 3, 4, 10 Writing: 1, 2	Informational: 1, 3, 4, 10 Writing: 1, 2
<b>Learning Target</b>	<ul style="list-style-type: none"> <li>I can cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.</li> <li>I can analyze the interactions between individuals, events, and ideas in a text.</li> </ul>	
<b>Guiding Question</b>	1. What do the interactions between Anne, and other individuals mentioned in her diary, along with her writing, reveal about the time and its events?	
<b>Interpretive Question</b>	1. Now that Anne's family, and the van Daan's, are in hiding together, what do you think are the most important things for them to remember/consider at this point and why?	
<b>Hook Question</b>	1. What is your most prized possession?	
<b>Vocabulary RL.4 &amp; RI.4</b>	sympathetic (16) gaudy (16) chattels (16) scullery (!8) rations (19) loathe (20) codeine (21) oppressive (21) gawky (22) agitation (22) lumbago (25) piqued (25) monotonous (25) waxed (26) waned (26) Enthralling (26) obstinate (27) ingenious (30)	
<b>Compre-hension Questions</b>	<ol style="list-style-type: none"> <li>Why does Anne take the time to explain her fathers' office building at this point in the story? What's the importance of this?</li> <li>What was happening to Anne and her family? Do you think they are safe in this office building?</li> <li>Why is Anne so positive about their hiding place? What is good about their hiding place?</li> <li>Why are they so worried about the neighbors seeing them in their hiding place? What can we infer about the neighbors based on their concerns?</li> <li>How does Anne feel about her mother and sister, and her relationships with them?</li> </ol>	

**Compre-  
hension  
Questions**

6. How does she feel about her relationship with her father?
7. What information do they learn once the van Daan family gets there?
8. What makes having the van Daan family there a good thing? What is difficult about it?
9. What is Peter like? How does he compare to Anne?
10. Why do you think Anne likes getting new books so much?

**Learning  
Period**

1. Present the guiding question.
2. Read pages 15-30 together as a class or assign as homework.
3. Cover important vocabulary while reading (or have students come prepared for class with the assigned vocabulary).
4. Have students do a 5 minute quick write to the interpretive question.
5. Students present their ideas in a Socratic Seminar.
6. Students return to their reading response notebooks and write their response adding more reasons to their paragraph expressing themselves clearly.

**Closing**

1. Ask students to share their thinking aloud.

# 7<sup>th</sup> and 8<sup>th</sup> Grade ELA Bell Ringers:

## 7<sup>th</sup> grade Bell Ringers



### ENTIRE YEAR BUNDLE

**M**

WORD of  
the Week

**T**

GRAMMAR  
SKILL of  
the Week

**W**

ROOT of  
the Week

**R**

FOREIGN  
PHRASE of  
the Week

**F**

QUOTE of  
the Week

## 8<sup>th</sup> grade Bell Ringers



### ENTIRE YEAR BUNDLE

**M**

WORD of  
the Week

**T**

GRAMMAR  
SKILL of  
the Week

**W**

ROOT of  
the Week

**R**

FOREIGN  
PHRASE of  
the Week

**F**

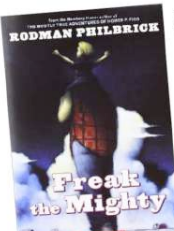
QUOTE of  
the Week



# 7<sup>th</sup> and 8<sup>th</sup> Grade Reading Units Coming this Summer and School Year 2016-2017:

## Freak the Mighty


7<sup>th</sup> & 8<sup>th</sup> grade reading unit



Dig deeper into ALL of the CCSS reading & writing standards with engaging novels & lessons!

## Anne Frank Diary of a Young Girl

7<sup>th</sup> & 8<sup>th</sup> grade reading unit



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## The Good Earth


7<sup>th</sup> & 8<sup>th</sup> grade reading unit



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## The Call of the Wild


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## A Long Walk To Water


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## To Kill a Mockingbird

7<sup>th</sup> & 8<sup>th</sup> grade reading unit



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## The Finest Hours


The True Story of a Heroic Sea Rescue  
7<sup>th</sup> & 8<sup>th</sup> grade reading unit



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## Animal Farm


7<sup>th</sup> & 8<sup>th</sup> grade reading unit



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## Booked

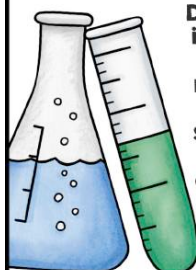
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## Dr. Jekyll and Mr. Hyde

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